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August 2002
Issue #50

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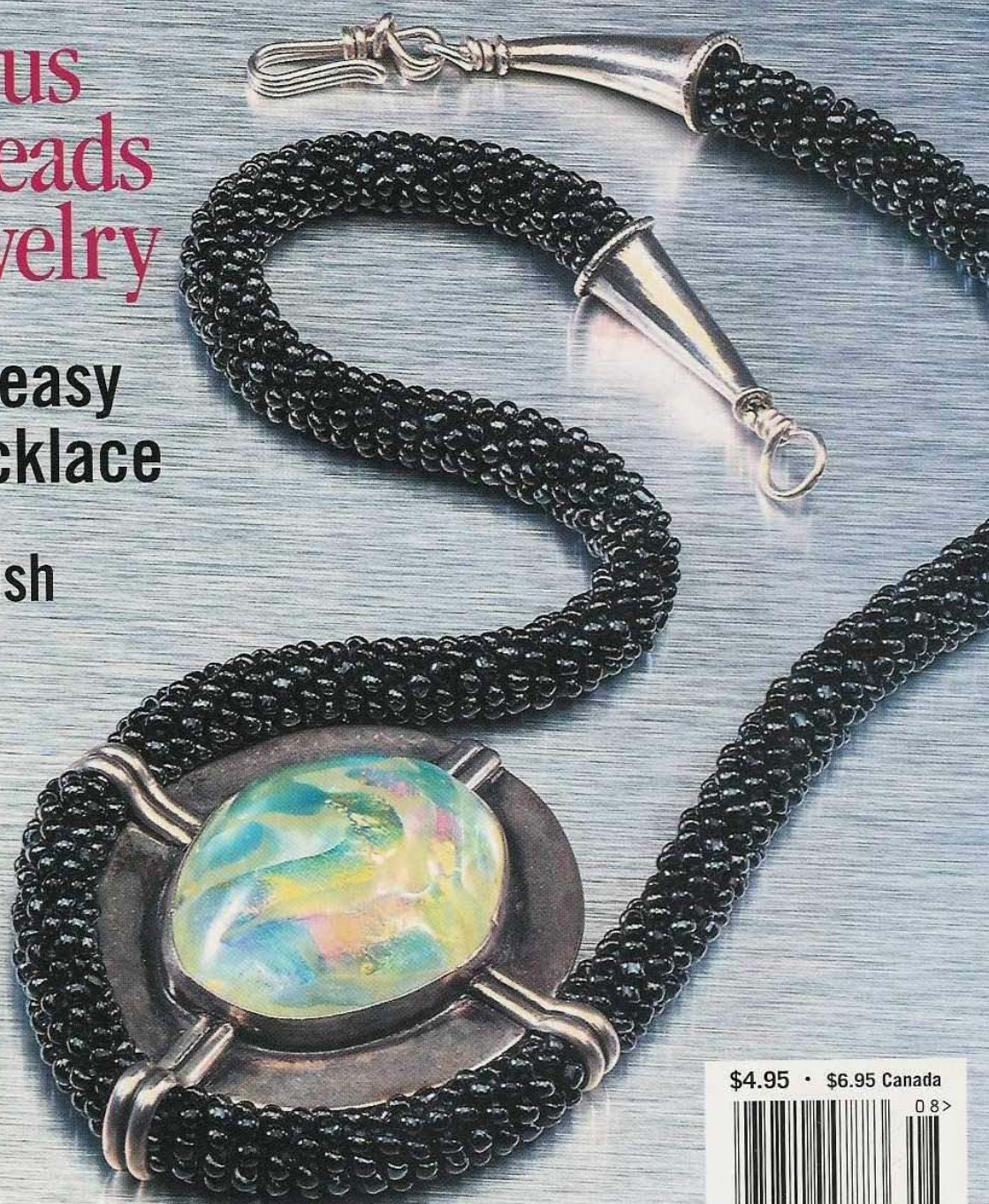
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Melissa Hubble began beading over animal skulls, but now she's creating an amazing world populated by fully-beaded mannequins.



How to Reach Bead&Button

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On the cover

Bronwen Heilman's sand-blasted bead in her silver mount; see our website for bead crochet rope.
Photo: Bill Zuback

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Celebrating the
50th issue of
Bead & Button

This issue is an especially thrilling one for me. Yes, I think we've filled it with quite a few wonderful projects and stories, but we try to do that every issue. And from what you tell us, we usually succeed in giving you a lot of trouble deciding what to read or make first. The reason this issue is so special for me is that it is number 50!

When my ex and I started *Bead & Button* in the summer of 1993 (the first issue we published was February 1994), I couldn't imagine what it would feel like to reach this milestone.

I'm sure you have the same experience I do with aging. Every year on my birthday, I think, "Wow! How did I get here?" It's shocking enough with yourself, but it's even more amazing as you watch your kids growing up and turning into responsible, admirable adults (one hopes).

As I've said often enough, *Bead & Button* is like the child I never had, and the idea that she is 8½ years old and has experienced 50 memorable events is mind-boggling. It's also thrilling to me to page through the early issues with their 32 ad-less pages and then to open this 148-page *tour de force* of beads, bead art, and beading supplies. Our modest little magazine has matured beyond my wildest imaginings, and I'm immensely proud to be associated with her, and through her, with you.

The other thing about *Bead & Button*'s growth that thrills me is how we have been a part, maybe even a big part, in the growth of beading

as an art and a hobby. The only reason *Bead & Button* has gotten so thick is that the number of advertisers has increased so greatly in the last few years, and that's because the larger world out there is discovering how wonderful—both beautiful and calming—beads and beading are.

When we started publishing, the board members kept asking me how many readers we might eventually attract. In my heart, I believe that the sky is the limit because of the awesome power of beads to make people happy; but my boldest estimates hovered between 75,000 to 100,000 readers. Well, guess what: We passed 100,000 subscribers and newsstand buyers with our April issue! And the number keeps growing now that we're on pharmacy, grocery, and chain store newsstands all over the U.S. and Canada.

Maybe my heart will prove correct after all, and beads will reach to the farthest corners of our world, soothing the stress of millions. I can always keep dreaming.

Bead & Button

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To reach Bead & Button

Editorial Offices: 262-796-8776

E-mail: lgroszkiewicz@beadandbutton.com

World Wide Web Home Page:

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tips & techniques



scarf accessory

If you love wearing scarves, here's an easy accessory that's quick to make. String an assortment of beads onto a few coils of ring-sized memory wire. Use round-nose pliers to turn a tight loop on each end (at right). Wrap a scarf around your neck and slide the ends through the coils from opposite directions. Coordinate bead colors to your scarves for a fashionable look.

— Diane Baker, Berkeley, CA



long enough for English needles. — Donna M. Masukawa, Wahiawa, HI

clean beads

To clean the grime and stains off the old beaded costume jewelry I use in my beadwork, I like OxiClean by Orange Glo. I put a handful of beads in a bowl with very hot water and a small amount of the cleanser, then stir it and let it sit for about 10 minutes. I find that it works on glass, plastic, and most hard stone. I wouldn't use it on bone, horn, or unfinished clay. — Christine Betzler, New Brunswick, NJ

not just for bananas

I love making beaded ornaments and find that a banana hanger is perfect for holding the ornament while I work. It also keeps the ornament suspended and the beads in place until I can work on it again. — Kathy Franke, Egg Harbor, WI

recycled needle cases

Save the clear plastic containers that pencil lead comes in and use them as needle cases. You can easily see what's inside, and they're

measure before stringing

When I'm stringing a necklace or bracelet that calls for precise lengths of seed beads, I don't like to keep interrupting my work to measure and

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re-measure each new section. Instead, I lay out the necessary strands from my hanks before I begin the project. Then, I measure the lengths I'll need and mark the last bead of each section with a felt-tip pen or other non-permanent marker. Stringing goes much faster when the measuring is done in advance. — Tina Elliott, Camden, NJ

bye-bye sore fingers

To keep my fingertips from getting sore while I bead, I use adhesive finger pads designed for needlework. They act like thimbles to protect your skin when you work with needles, and I find that they make wire work more comfortable as well. — Miriam Byrd, Columbia, SC •



Have you discovered a new way to solve a beading problem, developed a creative storage solution, or figured out a great technique to make beading easier? Here's your chance to share it with other *Bead&Button* readers. Plus, we pay for each one we publish. Send your tips with rough drawings, photos, or samples to: Tips Editor: *Bead&Button*, PO Box 1612, Waukesha, WI 53187-1612, or web@beadandbutton.com.

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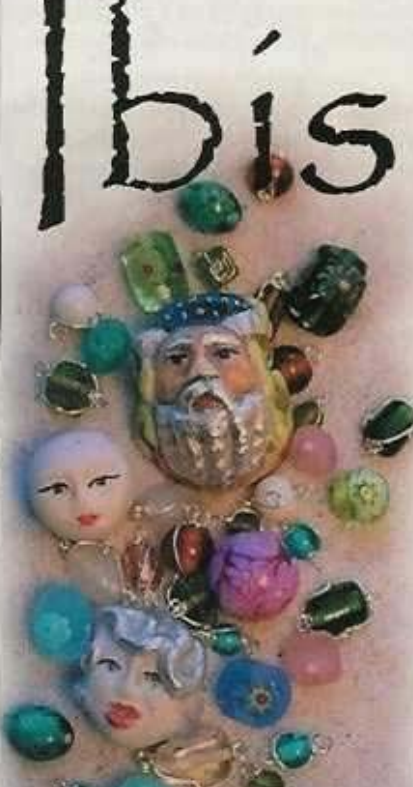
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June 2002, Issue 49,
features Candice
Wakumoto's
multi-strand pearl
necklace with her
Precious Metal Clay
centerpiece gather
and cones

kudos to Kim Miles

I first met Kim at an arts and crafts festival in Anacortes, WA. She had a booth, and I had just gotten interested in making glass beads. She answered all my questions and told me to tell my husband, "Yes, you can make a living making beads." I now make my own beads and hope someday to make a living at it. Thank you for the excellent article. — Evon Steinsiek, by e-mail

great feathers

We enjoyed Pam's "Feather Finery" in the June issue. Here's a source for feathers: Fine Feather Fancier, Geraldine Trosin, 40134 Newport Dr., Plymouth, MI 48170.
— Renee and Carol Denski, Bat Cave, NC

alive and well

We were so worried when we saw another face and signature on the editor's page. Are you still there? Are you OK? Several of us who get together and bead were all wondering. Hope you are OK and we will see your smiling face again soon.
— Bridgetown Beaders, Portland, OR

Thank you for your kind wishes. I was just out having some surgery for an inflammatory bowel condition that I live with. But I'm back and better than ever. — Alice

safety concerns

I love *Bead & Button* and Candice Wakumoto's work in the June issue, but I was really upset that you didn't give adequate information about some of the hazardous materials she uses. — Anna Smithfield, by e-mail

Candice referred your concerns to Tim McCreight, PMC

guru. Here's what he says:

I am not an MD, but I've researched this heavily and consulted medical professionals.

1. Any small particles are bad for lungs, even if they are nontoxic in themselves. There's nothing unsafe about fabric or wood, but breathing wood or fiber dust causes illness. Thus, everyone should be cautious about breathing any fine particles. Those with respiratory problems (asthma, smokers, etc.) should be especially careful. This care takes the form of not stirring up a cloud of dust, wearing a dust mask, and working at arm's length. All of these are easy to do, especially when using 1/4 cup of powder to support PMC in firing.

2. Vermiculite is a form of mica. It is as safe a material as anything you'll find for firing. In the 1960s, one mine in the western U.S. was found to contain a high proportion of asbestos. The mine was closed and the products made there, mostly building insulation, were withdrawn. While a tragedy for the people who worked there, this is no longer a factor; it is, however, an Internet story that won't die.

3. Of the materials you mention, the most dangerous is investment plaster, which contains silica. While I'd consider it safe when used with the common sense advice above, it is not as benign as either alumina hydrate or vermiculite.

4. Do not haul your kiln outside. Or before you do, haul out your toaster, your oven, your dryer, and your litter box, all of which are more dangerous to your health than firing PMC.

Beaded objects from Western Cameroon

by Carol Ventura and Andrzej Gutek



Above: a bead artist in Batie, Cameroon, covers a stool with cowry shells, a symbol of wealth.

Situated on the central western coast of the African continent, Cameroon is immediately south of Nigeria. Much of its geography is grassland, and several distinct tribal cultures call it home, including the Bamileke and Bamum. The cultural expressions of these peoples have included beadwork for thousands of years. Before European traders imported glass beads, beads were fashioned from the shells of ostrich eggs, seeds, stones, shells, and metal. Beaded objects were not made to be solely decorative but as representations of power and for spiritual protection.

Until recently, beaded objects were made exclusively for the *Fon* (pronounced "phone"), the ruling Chief of a tribal city-state, and the upper echelon of his ruling hierarchy. If someone purchased a beaded item without proper title to own it, he would be called before the *Fon* to acquire the appropriate title at considerable expense or to surrender the item. Now, beaded items are generally available to the populace, but it is still a sign of prosperity and dignity to own one. Wealth and status are openly displayed through an individual's possessions. Cowry shells, in particular, symbolize wealth, as they once were used as money. The stool in the photos above is covered with cowry shells in the traditional manner.

First, an item is covered with cloth, usually burlap, but

sometimes foam padding and a fine black cloth are used for small items. After the cloth is secured with large stitches, the bead artist applies several beads with each stitch using a curved needle (see **photo**, lower right, p.18).

Designs used by the artists can be traditional or patterns of their own making. Due to greater migration in recent times, distinct tribal designs have been adapted by other tribes. The Bamileke, in particular, are very entrepreneurial and borrow freely from other cultures. But at one time, the designs in beadwork had narrative significance, and a notable person's beaded objects could convey his or her entire biography by the symbolic patterns they contained. Color might signify the level achieved in a specific society or a type of totem. Black and white, for instance, is associated with the panther. Some of the tribal patterns are identified with gender. Those that symbolize powerful animals such as panthers, lions, or elephants are reserved for men. Patterns that symbolize fertility and procreation such as frogs and triangles are found in women's beaded objects.

Among the beaded objects produced and used by the people of Cameroon are fly whisks, jewelry, walking canes, stools, toys, baskets, sculptures, and gourds. Decorated gourds (**photo** left, p. 18) are made to serve raphia wine at special occasions and celebrations.

origins



A bead-embellished gourd used to serve raphia wine



A wood sculpture of two birds covered in beads



After it is covered with cloth, a basket is covered with seed beads.

Beadwork has now also become a significant industry to serve the tourist trade and to be exported. If you cannot travel to Cameroon, one of our favorite sources is Fonwouo at the Handicraft Center, Artisanat de Hotel de Ville, P.O. Box 258, Dschang, West Province, Republic of Cameroon, Africa. You can email them at fonwouo.vannerie.artisanat@camail.com. The center is small and prepayment is required through Western Union.

Andrzej Gutek, a 2000-2001 Fulbright Scholar in Cameroon, is a professor of mathematics at Tennessee Technological University (TTU). Carol Ventura, his wife, is an associate professor of art history at TTU. You can view more information about craftspeople around the world at Carol's website: plato.ess.tntech.edu/cventura.

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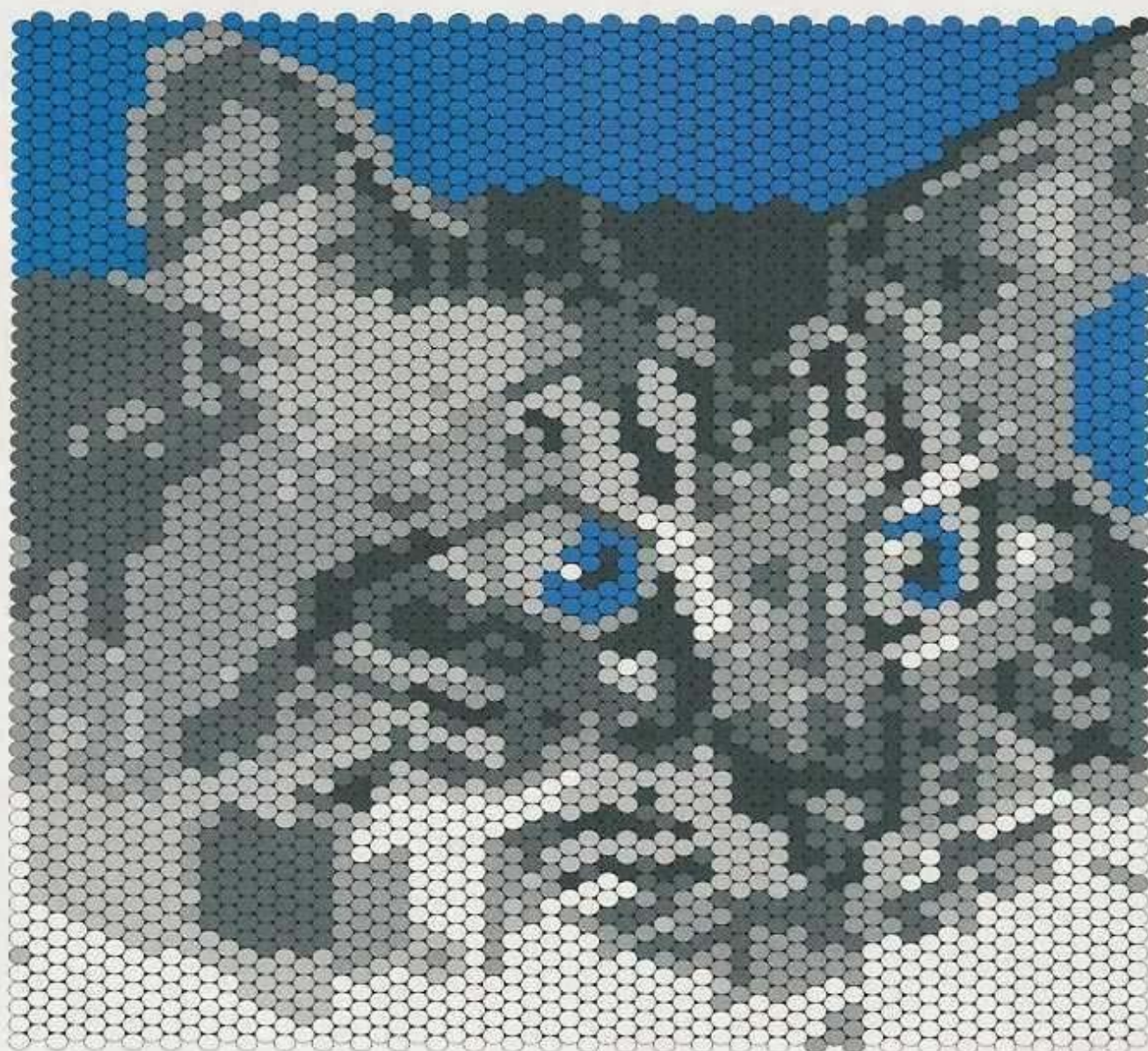
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tabby cat

This is Suzie, my mother's cat. I was
stitching Barbara Elbe's pattern
"Persian Cat" for my mother when
she died in 1999. At the time, I had
not yet designed a pattern of my
own, and Barbara's design reminded
me of Suzie. After Mom died, I
acquired a computer and began to
execute my own designs. I created
this pattern with love for my mother
and respect for her relationship with
my furry, little "sister."

— Stacy Datin, Vashon, WA ●

for beginners

As I wandered through the Tucson bead shows last winter, I discovered many beautiful antique and contemporary glass buttons. They brought back happy childhood memories of hours spent sorting and admiring the buttons that belonged to my grandmother and mother. Perhaps it was inevitable that buttons would play a prominent role in the jewelry I design today.

stepbystep

To use a button as a pendant, you need it to hang correctly from your necklace strands. Although both methods described below yield attractive results, keep in mind that gluing on a pendant back can damage a button and diminish its value.

pendant with head pins

- 1 String a 3-4mm bead onto each head pin and cross the head pins through the shank (photo a). Point the unfinished ends of the head pins toward the button's top if the design needs to hang right side up.
- 2 String more beads on each head pin until about 1/2 in. (1.3cm) of beads shows above the button.
- 3 Make a wrapped loop (see "Basics," p. 124) above the end bead on each head pin (photo b).

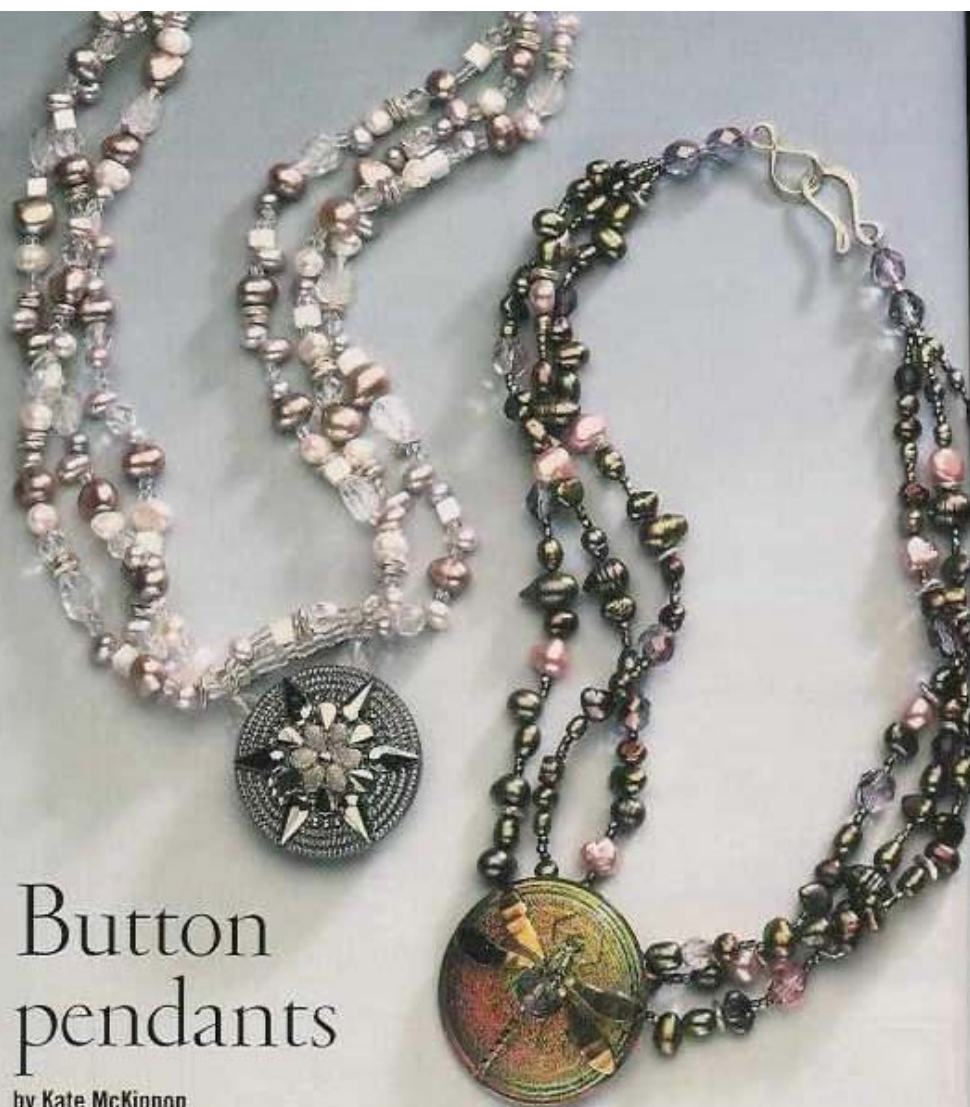
pendant with metal finding

- 1 Clean the button and pendant finding well.
- 2 Center the finding's loops at the top of the button (photo c). Following the directions for using 2-part

epoxy, glue the finding to the button's back and set it aside to dry.

beaded strands

- 1 Determine the finished length of your necklace and subtract the clasp measurement to find the length of your beaded strands. (My necklaces have 15 1/2-16 1/2 in./39-42cm strands and 1 1/2 in./3.8cm clasps.) Cut 3 pieces of beading wire 5 in. (13cm) longer than your desired strand length.
- 2 Thread the 3 wires through one pendant loop (either head pin or finding). If you used head pins, string each wire with a short run of beads and go through the second loop (photo d).



Button pendants

by Kate McKinnon



a



b



c



d



e



f


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for beginners

If you glued on a finding, string several seed beads over all 3 wires and go through the second loop (photo e).

③ String beads on each wire, keeping the pendant centered. When the strands on one side of the pendant are about 1/4 in. (1.9cm) from their finished length, string an 8mm bead, crimp bead, 8mm bead, and clasp half onto all 3 wires as one. Take the wires back through the bead, crimp, and bead (photo f).

Tighten the wires so the clasp sits next to the end bead. Crimp the crimp bead (see "Basics") and cut off the excess wire. Finish the other side to match and adjust the overall tension so the beads hang freely before crimping. •

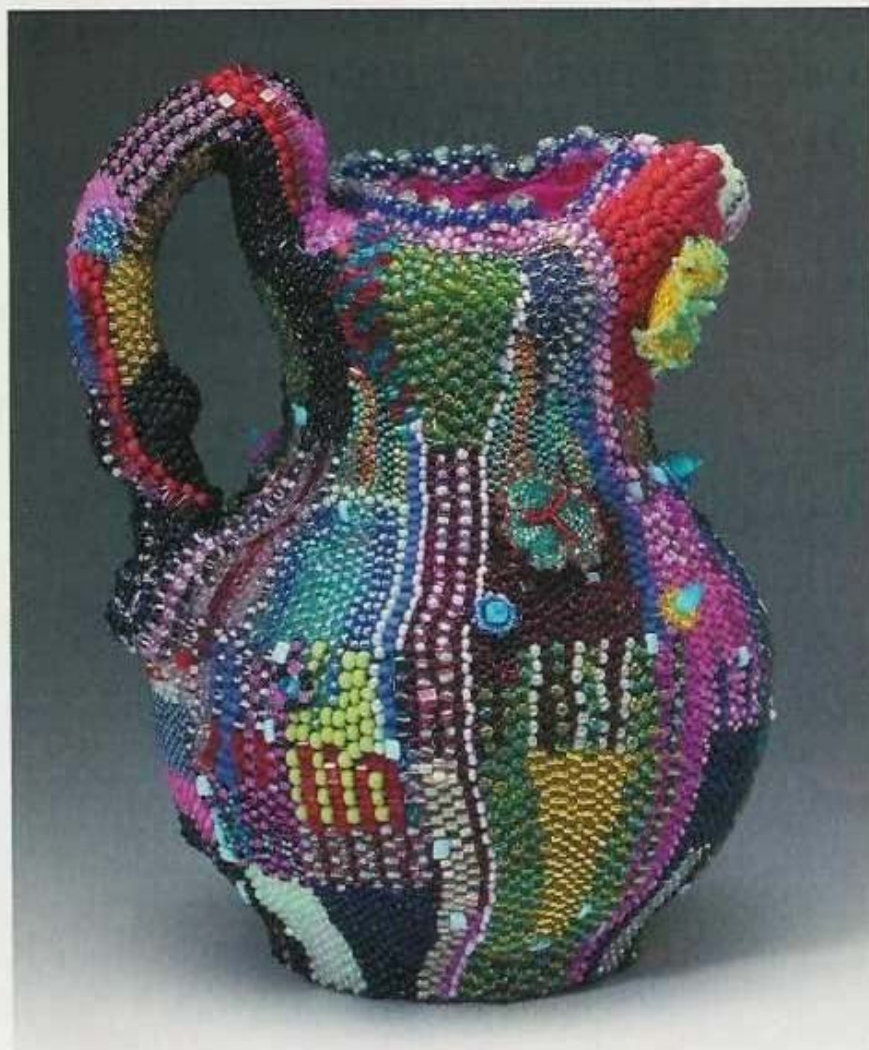
Contact Kate at (314) 835-1404, www.modernnymph.com, or kate@modernnymph.com.

materials

- Large centerpiece button with shank (these are from Beads & Beyond, 425-462-8992)
 - Flexible beading wire, .014 or .019
 - Assorted pearls, gemstones, pressed glass, and seed beads
 - 4 8mm Crystals (or other beads that can accommodate 6 strands of wire)
 - 2 Crimp beads
 - Clasp
 - 2 2 1/2-3 in. (6.3-7.6cm) Medium gauge head pins or 1 metal pendant finding (available through Beads & Beyond)
 - 2-part Metal-to-glass formula epoxy, if using pendant back
- Tools:** chain- and roundnose pliers, crimping pliers, wire cutters

your work

DON'T BE SHY! These pages are yours for displaying your best bead and button work, so send us a picture. We may have to borrow the piece to photograph it, but please don't send it until we ask. Write to us at Your Work, *Bead&Button*, 21027 Crossroads Circle, PO Box 1612, Waukesha, WI 53187-1612.



PITCHER OF BEADS

I purchased this pitcher at a yard sale because of its attractive shape. I decided to bead the entire pitcher with peyote stitch using beads of various sizes and colors. When the outside was complete, I lined the inside with pink fabric. I don't think I'll be serving beverages from it any time soon!

— *Charlene Sloane, Great Neck, NY*

BEADED VEST

The history and designs of Native American beadwork fascinate me. In the past, Native American women traded furs for beads and had beading societies that kept their techniques secret. When I visited Alaska recently, I was honored that two Native American women were willing to teach me beading on hide. I seek out beadwork patterns in museums and take a sketchbook to jot down ideas and colors. My vest's designs were adapted from patterns that I saw in Athabascan (Alaskan), Shoshone, and Bannock (Idaho) beadwork. — *Bonnie Paynich, Great Falls, MT*



LUMINOUS CREATURES

After ruining a king's ransom in dichroic glass, I despaired that I would ever achieve the look I wanted in my lampwork beads. Then I serendipitously bumped into Nona Sandberg of Coatings by Sandberg at a conference. It was her dichroic glass I had destroyed with my torch. I proposed sending my beads to be treated by them, and she agreed to the experiment. I sent 50 annealed beads that had been frosted with Dip 'n Etch liquid. They wired them up, installed them in one of their chambers, and gave them the Rainbow #2 blast. Aren't shortcuts wonderful!

— Sharon Peters, Alameda, CA



STRAWBERRY PATCH

As someone who knotted dozens of plant hangers in the 1960s, I was happy to see Stephanie Sersich's article on using macramé in an elegant necklace (*B&B* #38). I used waxed linen cord and Czech pressed-glass fruit, flower, and leaf beads that I found on the Internet to make my necklace.

— Stephanie Riger, Evanston, IL

Yin-yang collaboration

by Alice Korach

During a recent meeting, Lisa Schroeder, our art director, was doodling necklace designs. I liked her yin-yang design so much that we decided to make it.

I wanted the front of the necklace to retain a broad curve and the back to be soft and comfortable, so I adapted a concept Mindy Brooks, our senior editor, developed for the new *Chic&Easy* annual and combined it with contributing editor Wendy Witchner's wrapped wire technique.

stepbystep

Create the three pendant pieces. Then wrap the heavy wire with the twist wire. Cut the twist piece as described and string the twist pieces and the pendants. Shape the necklace front. Then string the seed bead sides and back.

pendants

1 Cut a 7-in. (17.5cm) length of 22-gauge wire and bend $\frac{1}{4}$ in. (1cm) at one end at a right angle. Then hold the wire over the circular template (photo a) with the $\frac{1}{4}$ -in. piece extending above the center top loop, which it will become, and bend the remainder into a circle that matches the outline. The end should cross the start at the base of the right angle and extend at least $\frac{1}{4}$ in.

2 Cut a $\frac{3}{8}$ -in. (9cm) piece of 22-gauge wire and bend it to match the bisecting curve of the circle. Make a small loop on one end perpendicular to the wire (see "Basics," p. 124). Then string silver beads on the piece, leaving a 2-bead gap before making the other end loop. The piece must exactly match the template.

3 Continually checking against **template 1**, string black beads to reach the



template 1 / a



template 2

materials

- 2 ft. (61cm) 22-gauge Sterling silver wire, half hard
- 1 ft. (30cm) 24-gauge Sterling silver wire, half hard
- 5g Each 11° seed beads, silver-lined crystal and black
- 3 5-6mm White pearls
- 3 5-6mm Gray pearls
- 10 in. (25cm) 18-gauge Sterling silver wire, half hard or dead soft
- 2 yd. (1.8m) 24-gauge Sterling silver twist wire
- 2-4 Large-hole 6mm sterling silver beads
- 2 4mm Sterling silver beads
- 2 5-6mm Bali spacers
- Nylon bead cord, Stringth #1 or 0
- 2 Bead tips
- 1 Silver clasp
- Twisted wire beading needles
- G-S Hypo Cement

Tools: round- and chainnose pliers, wire cutter

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point on the left side of the circle where the divider attaches. String the left-hand loop upside down (photo b). Then string silver beads to reach the right-hand join of the divider and string it. String black beads to the right-angle at the top of the pendant; leave a 1-bead gap. ④ Cut the excess wire, leaving a 1/8-in. length and make a loop in the same plane as the circle. Slip it over the right-angle start and make that piece into a loop at a right angle to the circle (photo c). ⑤ Cut four 1 1/2-in. (3.8cm) lengths of 24-gauge wire and turn a tiny head at one end of each piece (see "Basics"). String a gray pearl on 2 of the wires and a white pearl on the other two. ⑥ Carefully matching the head pin lengths and placement on template 1, make small loops at the top of each pin. Open the loops sideways and string a shorter gray dan-

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gle about 5 beads from the left-hand edge of the divider. String a longer white dangle about 5 beads further along the divider. Its loop will have to be angled so it hangs straight (photo d). String a shorter white dangle about 3 beads to the right of the top loop and a longer gray dangle about 5 beads to its right.

⑦ Make two half yin-yang shapes (template 2) with 5 in. (12.5cm) of 22-gauge wire each. String one with black beads and a white pearl dangle and the other with silver beads and a gray dangle.

necklace front

① Measure from collarbone to collarbone at the base of your neck (7-8 in. / 18.6-20cm). Cut a piece of 18-gauge wire that length plus 1 in. (2.5cm).

② Wrap a length of twist wire about 8 times the length of the collarbone measurement around the heavy wire as follows: Coil half the twist wire and wrap from the center of the twist wire and the heavy wire toward an end of the heavy wire, keeping the wraps straight and close together. Wrap from the center toward the other end with the other half of the wire to equal the measurement (photo e).



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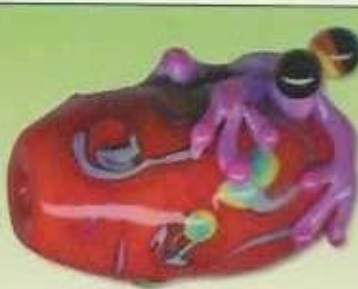
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3 Cut the wrapped wire in
half at the center of the piece
and slide one half off the
core, being careful not to
distort the coil.

4 Thread the center
pendant on the core wire.

5 Experiment with place-
ment of one of the side pen-
dants and cut the coil at the
desired spot. Cut a piece the
same length for the other
side of the pendant. Remove
the end section of the coil
and slide the half pendant
onto the core, curving in.

6 Repeat on the other side
of the center (photo f).

7 Slide the remaining coils
on the core wire; cut off any
excess that extends beyond
the collarbone measurement.

8 Curve the necklace front
and string a 4mm bead then
a Bali spacer on each end.

9 Turn loops on each end
that are small enough to fit
into the large-hole beads.

necklace back

1 Thread a twisted wire
needle to the center of each
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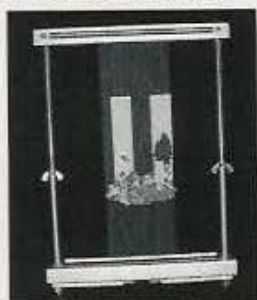
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are 24 in. (61 cm) long. Dou-
bling the cords, tie all the
tails together with an over-
hand knot (see "Basics")
about 1 1/2 in. from the end.
Then tie the tails to the loop
at one end of the necklace
front with 2-3 surgeon's
knots (see "Basics"). Glue the
knots then trim the tails to
1/4 in. (3 mm).

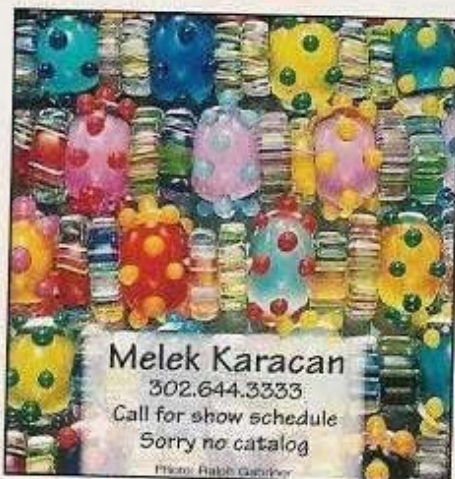
② String the 3 needles
through 2 large-hole silver
beads to cover the loop and
knots (photo g).

③ On the side of the neck-
lace with the silver half-pen-
dant, string 2 black strands
and one silver strand. (On
the other side, string 2 silver
and 1 black strands.) The
strands will be 6-8 in. (15-
20 cm) long.

④ Thread the 3 needles into
a bead tip. Then cut off the
needles, snug up the beads,
and tie 2 surgeon's knots
(photo h). Glue the knots,
trim the tails, and close the
bead tip with chainnose pli-
ers. Repeat on the other end.

⑤ Hook each bead tip to a
loop on the clasp with
roundnose pliers. •

Alice is editor of Bead & Button.



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simply earrings

Chandelier earrings



by Louise Malcolm

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stepbystep

A bead-covered V-shape of wire supports rigid and flexible curves with tiny crystal dangles on each.

1 For each earring, cut three 1½-in. (3.8cm) pieces of 22-gauge wire.

2 Make a small loop (¼-in./6mm) on one end of each piece (see "Basics," p. 124). Turn one loop at a right angle to the wire shaft.

3 Thread a 4mm crystal on one of the straight wires. Then thread the right-angle loop on the wire (photo a). Thread 9 cylinder beads and one 3mm crystal on each of the two wires.

4 Turn a small loop on the wire with the right-angle loop at a right angle to the top loop. Turn a small loop in the same plane as the top loop on the straight wire. Note: both loops should open toward the outside of the earring (photo b).

5 Curve the third piece of wire to match the template at left. The loop is in the same plane as the curve.

6 Make one dangle, using a head pin or making your own with an inch (2.5cm) of wire (see "Basics"). For the dangle, string a 4mm crystal and one cylinder bead. Top with a small loop.

7 On the curved wire, thread 1 cylinder bead, 1 3mm crystal, 2 cylinder beads, a 3mm crystal, 2 cylinder beads, a 3mm crystal, and 2 cylinder beads. String



template



a

materials

- 10 in. (25cm) 22-gauge Sterling silver wire, half-hard
- 100 Japanese cylinder beads
- 20 3mm Swarovski crystals
- 6 4mm Swarovski crystals
- 4 in. (10cm) 2.2mm Silver cable chain
- 1 Pair French hook earring findings with a loop

Tools: Chain- and roundnose pliers, wire cutters

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simply earrings



the dangle. Then string the
second half of the curve to
mirror the first.

⑧ Trim the end of the
curved wire to 1/4 in. and make
a small loop in the same
plane as the first (photo c).

⑨ Cut a 13-link piece of
chain, open the loops on the
straight wires, and thread an
end of the chain on each wire
making sure it is not twisted.
Then hang the curved wire
from the loops before closing
them (photo d).

⑩ Make two 3mm crystal
dangles and one 4mm crystal
dangle. Hook the 4mm dangle
to the center link of the
chain and the 3mm dangles
links from the center. Make
the other earring to match.

Louise is a contributing editor
Bead&Button.

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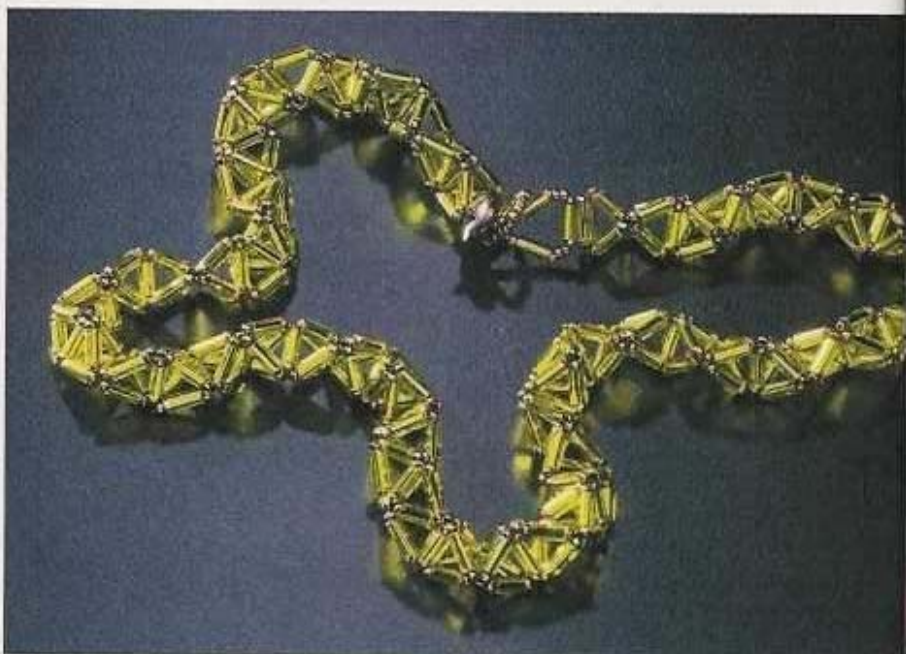
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fun fashion

3-D triangle weave necklace



by Tina Czuba

From the moment I learned flat triangle weave, I began to envision the possibilities of working the stitch in three dimensions. My experiments with ways to turn the flat stitch into a tube or rope led to the necklace shown here.

Although related to right-angle weave when worked flat, this 3-D variation has its own distinct characteristics. One of the most surprising is its unusual movement, which is similar to a series of opposing hinges.

stepbystep

You can make this necklace with larger beads without changing the directions.

1 Thread a needle with 2 yd. (1.8m) of conditioned Nymo; don't knot the tail. String 1 seed bead, 1 bugle, 2 seeds, 1 bugle, 2 seeds, 1

materials

- 25g 3mm bugle beads
- 10g Seed beads, size 15°
- Nymo B to match bead color
- Beeswax or Thread Heaven
- Beading needles, #13
- 12-18mm Rondelle or small button for clasp

bugle, and 1 seed, leaving an 8-in. (20cm) tail. Go through all the beads again to form a triangle. Continue through the next side (seed bead, bugle, and seed bead, figure 1).

2 String 1 seed bead, 1 bugle, 2 seeds, 1 bugle, and 1 seed. Go back through the same side your thread is exiting in the same direction as before. Continue through the adjoining side of the second triangle (figure 2).

3 String 1 seed bead, 1 bugle, and 1 seed. Go

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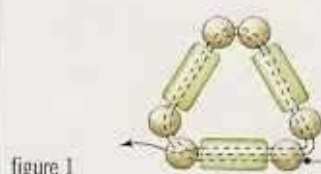


figure 1



figure 2



figure 3

through either side of the first triangle, working from the apex back toward the center (figure 3). As you tighten the thread, you'll create a pyramid consisting of the beads strung in this step and those in triangles 1 and 2. This is your first 3-D unit.

4 *String 1 seed bead, 1 bugle, 2 seeds, 1 bugle, and 1 seed. Go back through the same side in the same direction as before*. Repeat from * to *. You now have 2 triangles sharing a side (or "base"), as in figure 2.

5 Go through one side of either of these two triangles so your thread exits between seed beads at the triangle's apex. String 1 seed bead, 1 bugle, and 1 seed and go through either side of the opposite triangle, as in step 3. Tighten the thread to pull the beads into position.

6 Continue through the 2 adjoining sides of the triangle. Your thread is now exiting the beads that will become the base for the next 3-D unit. Repeat steps 4-6 until you reach the desired length of your necklace.

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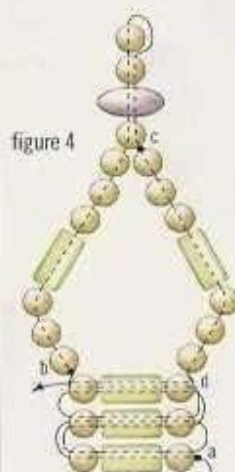


figure 4



figure 5

7 With your thread exiting the base of the last 3-D unit, pick up a seed bead, bugle, and seed bead. Go back through the base row and the beads just added. Pick up another seed bead, bugle, and seed bead. Go through the previous row and back through the beads just added (figure 4, a-b).

8 To make the button end of the clasp, string 3 seed beads, a bugle, 4 seeds, a rondelle, and 2 seeds. Turn, skip the last seed bead, and go back through the next seed bead, rondelle, and seed bead (figure 4, b-c). String 3 seed beads, a bugle, and 3 seed beads (figure 4, c-d). Secure the thread in the beadwork.

9 To start the clasp loop, thread the needle onto the tail left in step 1. Add a ladder of seed beads and bugle to the triangle, as in step 7 (figure 5, a-b).

10 String seed beads to make a loop that will fit over the rondelle (figure 5, b-c). Go through the beads again to reinforce them. Weave the thread tails. •

Tina can be reached at 1105 Walkup Ave., Crystal Lake, IL 60014 or (815) 356-1348.

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Exhibits, conferences, classes

THRU SEPT. 1. Bead International 2002, Dairy Barn Cultural Arts Center, 8000 Dairy Lane, Athens, OH; Tues.-Sun. 11-5, Thurs. 11-8, \$5, seniors & students \$3.50, children under 12 & members free; (740) 592-4981; www.dairybarn.org.

THRU JAN. 5, 2003. Pearls, The Field Museum, 1400 S. Lake Shore Dr., Chicago, IL; M-F 10-5, Sa-Su 9-5; \$8, Children 3-11, seniors & students with ID \$4, members, teachers, & military free with ID; (312) 922-9410; www.fieldmuseum.org.

JUL-AUG. Beadwork, polymer clay, wire, and jewelry-making classes, Le Petit Artist, 267 Carsonia Ave., Mt. Penn, PA; (610) 779-9000.

JUL-AUG. Beadwork, polymer clay, wire, and jewelry-making classes, The Shepherdess, 2802 Juan St., #18, San Diego, CA; (619) 297-4110.

JUL-AUG. Beadwork and jewelry-making classes, Funky Hannah's Beads, 326 Main St., Racine, WI; (262) 634-6088.

JUL-AUG. Beadwork and jewelry-making classes, Ayla's Originals, 1511 Sherman Ave., Evanston, IL; (847) 328-4040; www.aylasoriginals.com.

JUL 1-AUG. 23. Hot glass classes, Pittsburgh Glass Center, 5472 Penn Ave., Pittsburgh, PA; (866) 742-4527 X201; www.pittsburghglasscenter.org.

JUL 3. The Museum of Glass Opening Gala, 934 Broadway, Tacoma, WA; (253) 396-1768, www.museumofglass.org.

JUL 8-12. Bead seminar with Wendy Ellsworth, Common Ground on the Hill, Western Maryland College, Westminster, MD; (410) 857-3469; www.commongroundonthehill.com.

JUL 11-AUG. 17. Beadwork, wire, and jewelry-making classes, Craft Students League, YWCA-NYC, 610 Lexington Ave., New York, NY; (212) 735-9731; www.ywcanyc.org.

AUG. 17-19. Natural forms in glass: Lampworking and imitative techniques in polymer clay, Snow Farm, 5 Clary Road, Williamsburg, MA; (413) 268-3101; www.snowfarm.com.

Bead sales

JUL 5-7. International Gem and Jewelry Show, Timonium, MD; Fri. 12-7, Sat. 10-6, Sun. 11-5, \$6; (301) 294-1640; www.intergem.net.

JUL 12-14. Pasadena, CA.

JUL 19-21. Marlborough, MA.

AUG. 16-18. Cleveland, OH.

AUG. 23-25. Chantilly, VA.

AUG. 30-SEPT. 1. Chicago, IL.

JUL 13-14. Palo Alto Clay & Glass Festival, 1313 Newell Road, Palo Alto, CA; Sat.-Sun. 10-5, free admission; (650) 329-2366; www.acga.net.

JUL 26-28. The Bead Society of Greater New York's 5th Annual Show, American Craft Museum, 40 West 53rd Street, New York, NY; \$5, Bead Society members free; www.nybead.org.

JUL 26-28. Whole Bead Show, San Francisco War Memorial & Performing Arts Center, 401 Van Ness Avenue and McAllister, San Francisco, CA; Fri.-Sat. 10-6, Sun. 12-5, \$5; (800) 292-2577; www.wholebead.com.

JUL 27-28. The Down The Street Bead Show, Cobb Galleria, Two Galleria Parkway, Atlanta, GA; Sat. 10-6, Sun. 10-5; (386) 774-2735; www.beadlinks.com.

JUL 27-28. Intergalactic Bead Show, Jim Miller Park, Marietta, GA; 10-5, \$5; (888) 729-6904; ibs@beadshows.com.

AUG. 3-4. Hillsborough, NC.

AUG. 17-18. Nashville, TN.

AUG. 24-25. Newark, DE.

AUG. 9-11. American Craft Council Craft Show San Francisco, Fort Mason Center, Buchanan Street and Marina Blvd., San Francisco, CA; Fri.-Sat. 10-6, Sun. 10-5, \$8, a two-day pass \$14; (415) 896-5060; www.craftcouncil.org.

AUG. 11. Bead Street 2002, 8390 Midland Rd., Freeland, MI; 10-4; \$3; (989) 755-8352; busyfingersruth@chartermi.net.

AUG. 18. The 2nd Annual All American Bead Show, American Legion Hall, 17423 67th Court, Tinley Park, IL; 10-5; \$2; (708) 687-5767.

AUG. 24-25. Puget Sound Bead Festival, 1717 Pacific Ave., Tacoma, WA; Sat. 10-6, Sun. 11-5, \$4 admission good for both days; (888) 500-2323; www.thebeadfactory.com.

Bead competition deadlines

SEPT. 6. Quilt National '03, juried competition for innovative quilters, on display May 24-Sept. 1, 2003. For competition rules and entry form, send SASE to QN'03, Dairy Barn Arts Center, PO Box 747, Athens, OH, 45701-0747 or visit www.dairybarn.org or www.quiltnational.com.

Travel, retreats

JUL 12-14. Hamden, CT: Southern Connecticut Polymer Clay Guild, 456 Jones Hill Road, West Haven, CT 06516; (203) 932-6460; www.scpag.org.

JUL 25-AUG. 2. Oaxaca, Mexico: Visit Mexico for traditional crafts and contemporary art. Horizons-to-Go, PO Box 2206, Amherst, MA 01004; (413) 549-2900; www.horizons-art.com.

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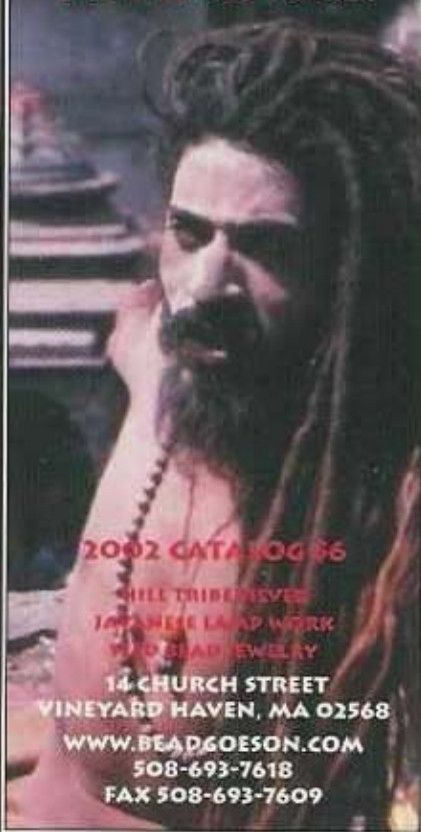
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wire expressions

Vintage style



by Wendy Witchner

materials

both pairs of earrings

- Earring wires
- 1 yd. (.9m) 24-gauge Craft wire
- 2 3mm Round beads
- 12 Seed beads, size 11"

Tools: roundnose pliers,
wire cutters

earrings (top)

- 2 19 x 11mm Oval beads
- 2 6mm Bicone or round beads

earrings (bottom)

- 2 8mm Round faceted fire-polished crystals
- 2 8 x 12mm Beads

I've been working with wire since I was a pre-teen living in San Francisco in the late sixties and early seventies. I was entrepreneurial and liked making jewelry to sell in the city's outdoor markets. I had no idea as a child that I'd one day again be making and selling jewelry as an adult.

These earrings remind me of the vintage style of jewelry that was so popular in San Francisco in those days. The only trick to making them is to stay relaxed as you work.

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wire expressions



a



b

stepbystep

Try bending the wire by hand instead of using pliers.

① Bend an 8-in. (20cm) length of wire in half. Insert the cut ends into the smaller of the 2 decorative beads, leaving a ¼-in. (9mm) loop above the bead (photo a).

② String a seed bead onto one of the wire ends. Make a small, round loop right below the decorative bead and slide the seed bead into the loop. Repeat with the other wire. The loops should be oriented as mirror images of each other (photo b).

③ String the larger decorative bead onto both wires. With one wire, make a round loop close to the bottom of the decorative bead, string a seed bead, and slide it into the loop. Make another loop



c

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wire expressions



d

halfway up the side and add a seed bead as before.

4 Thread the wire through the loop made in step 2 and back through the large bead (photo c).

5 Working with the second wire, repeat steps 3 and 4 on the opposite side of the bead. Threading this wire through the large bead can take several attempts, so be patient.

6 String a 3mm bead onto both wires. Trim the wires to 1 1/2 in. (3.8cm) and roll each wire into a tight coil to finish the ends (photo d).

7 Attach the earwire to the loop above the smaller decorative bead.

8 Make the second earring to match the first. •

Wendy is a contributing editor to Bead & Button.





Tassel necklace

by Juana Jelen

Spotlight an art bead with a multi-strand design

I wanted to center an art bead vertically on a necklace. The placement had to provide the focal bead with enough presence to stand out among the large selection of beads I also wanted to use. This tasseled design does the job, and best of all, it's a cinch to make. The necklace, at left, features a bead by Dan Eister; the wood rabbit bead, at right, is imported from China.

stepbystep

- 1 Cut six 24-in. (61cm) lengths of .010 flexible beading wire. This size of beading wire kinks easily so be careful not to run it along a sharp edge.
- 2 Start at the tassel and string a seed bead and a crimp 2 in. (5cm) from one wire's end. Pass the end back through the crimp and crimp it (photo a).
- 3 String one of the larger accent beads and slide it over the wire tail so it is next to the crimp. String a few seed beads and another accent bead. Repeat until you have strung 1½-2 in. (3.8-5cm) of beads, completely covering the wire tail.
- 4 Repeat steps 2-3 with the other 5 pieces of wire.
- 5 Pass all 6 strands through a crimp bead. Make sure the beads on all the strands are snug and crimp the crimp bead (photo b).
- 6 String the smaller large-hole bead and the focal bead over the crimp (photo c). You can also place a large spacer bead between the 2 beads as in the green necklace at left.
- 7 String 11½ in. (29cm) of beads on each of the six strands. Separate the accent beads with seed beads and make sure the larger beads are spaced away from each other on the strands to achieve a pleasing, random pattern (photo d).
- 8 Separate the strands into two groups of 3 strands.
- 9 String a spacer bead, a round 4-

6mm bead, another spacer bead, and a crimp bead over one group of 3 strands. Put the strands through the loop on one half of the clasp and back through the crimp, spacers, and round bead (photo e). Tighten the strands so the beads are snug and crimp the crimp bead. Trim the excess wire close to the beads.

10 Repeat step 9 with the other 3 strands to attach the other half of the clasp. •

Juana, a native of Peru, is the owner of The Peruvian Bead Co., a retail bead store and art gallery in Ventura, CA. She also co-owns Pacific Silverworks (see their ad on p. 3). You can reach her at (805) 641-1326 or Pacificsilver@earthlink.net.

materials

- 12 ft. (3.7m) Flexible beading wire, .010
- 1 Clasp
- 1 Large-hole focal bead
- 1 Large-hole bead, slightly smaller than the focal bead
- 1 Large spacer bead, sterling silver or gold-filled to match clasp (optional)
- 1 Hank 11" seed beads
- 100-120 Assorted 2mm-10mm accent beads (10+ types: pearls, glass, stone, or ceramic)
- 9 Crimp beads
- 4 4-6mm Spacer beads
- 2 4-6mm Round beads

Tools: diagonal wire cutters, crimping pliers



a



b



c



d



e



Crystals and lace bracelet

Horizontal netting meets peyote stitch in this elegant band

by June Huber

The idea for this bracelet began simply enough with rows of peyote stitch worked in an alternating pattern of Delicas and size 1 bugle beads. As I played around with the design, it grew into a lacy band that I enhanced with crystals. My local bead shop encouraged me to teach this technique; and over time, my students have taken the initial idea and come up with variations of their own. I love to see the individual interpretations that have evolved from my basic design.

stepbystep

My instructions are easy to modify. Try beads of other colors and sizes in the ruffles along the outer edges (steps 7 and 8). Make a thinner bracelet by stopping at step 6. As you add crystals in step 9, skip every other opening. Or, use pearls in place of the crystals. As a word

of caution, make sure you use a tough thread like Fireline if you want to pass directly through the loops of a magnetic clasp. The sharp edges will cut through most beading materials.

1 Fold a 3-yd. (2.7m) length of thread in half and attach it to a clasp with a lark's head knot (see "Basics," p. 124). (You'll have two strands of equal length.) Thread a needle on one strand and string 1 crystal, 3 cylinder beads, and 1 bugle. Then string a repeating pattern of 1 cylinder bead and 1 bugle (**figure 1**) until the bracelet is about equal to your wrist measurement. String 3 cylinder beads, 1 crystal, and the second half of the clasp. Check the fit again and make any necessary adjustments. Then go back through the crystal.

2 Thread the needle onto the other strand. (Work with this strand until you have 8-12 in./20-30cm left at the end of

a step, then switch to the other strand.) Go through the crystal and 2 cylinder beads. Pick up a cylinder and go through the next bugle. Continue in flat peyote (see "Basics") across the row (**figure 2**) until you reach the last 2 cylinder beads. Go through these beads and the crystal. Pin the bracelet to your work surface to make it easier to handle, if desired. Then, adjust the tension (not too tight) and slide the beads into place before continuing.

3 Start the bracelet's inside lace section by going through the clasp, crystal, and 3 cylinder beads. *Pick up 3 cylinders and go through the next cylinder on the previous row.* Repeat from * to * (**figure 3**) until you reach the last 3 cylinder beads. Go through these cylinders and the crystal. The bracelet will curl slightly as you work.

4 Go through the clasp and back



materials

- 7g Japanese cylinder beads, size 11°
- 7g 3mm Bugle beads
- 50 3mm Fire-polished crystals
- Toggle or magnetic clasp
- Nymo B, Silamide, or Fireline 6 lb. test
- Beeswax or Thread Heaven
- Beading needles, #10 or 12
- Optional: Japanese cylinder beads or seed beads (accent color) size 11° or 14°

the last 3 cylinder beads. Pick up a cylinder and go through the next 2 cylinders, but not the crystal.

7 To start the ruffles, go through the first 3 cylinders on the outer row opposite the row you just made. *Pick up 3 beads (change the color or size, if desired – smaller beads make a smoother edge) and go through a cylinder.* Repeat from * to * (figure 7) until you reach the last 3 cylinders. Go through the cylinders, but not the crystal.

8 Repeat step 7 on the outer row of the opposite side of the bracelet. End by going through the crystal, clasp, and back through the crystal.

9 To add the crystal embellishment, *pick up a 3mm crystal and go through the cylinder bead that connects the netting in the center of the bracelet (photo a). * Repeat from * to * until you reach the crystal next to the clasp. Go through the crystal, clasp, and back through the crystal, as before. Keep the tension tight to hold the crystals securely in place.

10 If both strands are now at the same end of the bracelet, work each one through several beads, making half-hitch knots (see “Basics”) between beads. If the strands are at opposite ends of the bracelet, you have two choices: Finish them as described above or try this alternate approach. Work each strand toward the bracelet’s midpoint by going through crystals and cylinder beads as in step 9. When the strands meet, secure them with a surgeon’s knot (see “Basics” and photo b), glue the knot, and hide it in a neighboring bead. Work the threads through a few beads and trim the tails. ●

June teaches beading classes in the Houston area and can be reached at hubers@swbell.net.



figure 1



figure 2



figure 3



figure 4



figure 5



figure 6



figure 7



Radiant color

Sparkling crystals highlight jewel-toned dichroic spacers

by Irina Miech

When I first saw the beautiful, 2-hole, dichroic glass spacer beads by Ron McGuire, I knew that I wanted to complement their iridescence with a colorful mix of beads, but I wasn't quite prepared for the flash and sparkle that occur when you combine his beads with Austrian crystals. Because of their brilliance, I call these pieces my Starburst bracelet and necklace.

stepbystep

bracelet (p. 62)

Although I usually design jewelry with an odd number of key elements, this bracelet breaks the rules. By working with four spacers, you'll get an expanse of crystals that sits comfortably and noticeably across the top of your wrist.

❶ Put 4 crystals aside for attaching the clasp. String 72 crystals onto head pins and make the first half of a wrapped loop close to each crystal (see "Basics," p. 124 and **photo a**).

❷ Attach 4 crystals to each of the 3 links at the end of the chain, 2 crystals per side. Cut the fourth link to separate this section from the rest of the chain (**photo b**). Make 5 additional 3-link sections, keeping the colors random and evenly distributed.

❸ Cut 12 3-in. (7.6cm) pieces of wire. Make the first half of a wrapped loop at one end of each wire.

❹ To assemble the bracelet, string a wire through one hole in a spacer bead and make the first half of a wrapped loop on the other side. Keep the loop

close to the spacer. Attach the end link of a chain section to this loop and finish the loop (**photo c**). Repeat with a second wire going through the spacer's second hole.

❺ Attach the loop on a third piece of wire to the available end link on either chain segment from step 4. Finish the loop. Thread the wire through another spacer and make the first half of a wrapped loop as before.

❻ Repeat step 5 until you've linked the remaining 5 chain segments to spacers. Don't connect chains to the outer loops on the first and fourth spacers. If you use spacers in 2 colors, as shown here, alternate colors as you connect them.

❼ Slide half a magnetic clasp into the loop on one of the 4 remaining wire pieces and finish the loop. String a crystal reserved in step 1 onto the wire and make the first half of another wrapped loop (**photo d**). Repeat with the remaining magnets and crystals.

❽ Try on the partially assembled



a



b



c



d



materials

bracelet

- 120-144 6mm Austrian crystals, colors to complement spacers
- 120-144 24-gauge (fine) Sterling silver head pins
- 36 in. (.9m) 22-gauge Sterling silver wire, half hard
- 4 2-hole Glass spacer beads, 1 or 2 colors (by Ron McGuire through Eclectica, 262-641-0910)
- 12 in. (30cm) Sterling silver curb chain (5 links per inch/2.5cm)
- 2 Magnetic clasps (4 clasp halves)

Tools: round- and chainnose pliers, wire cutters

necklace

- 340-360 6mm Austrian crystals
- 340-360 24-gauge (fine) Sterling silver head pins
- 6-7 ft. (1.8-2.1m) 22-gauge Sterling silver wire, half hard
- 11-12 2-hole Glass spacer beads, 1 or 2 colors
- 40 in. (1m) Sterling silver curb chain (5 links per inch/2.5cm)
- Clasp

Tools: round- and chainnose pliers, wire cutters



bracelet. Take the clasp length into consideration as you estimate how many links of chain you'll need to add on each end of the bracelet. Cut 4 chain segments with the required number of links. Embellish with crystals as before.

9 Attach each chain segment from step 8 to an unfinished loop on the spacer beads and finish the loops. Attach the unfinished loop on each clasp assembly to an end link of chain (photo e). Make sure you line up the magnetic components correctly or they'll repel instead of attracting. Finish the loops.

necklace

1 Put 2 crystals aside for the clasp. String 280 crystals on head pins. Attach 4 crystals to each chain link as in step 2, but make ten 3-link segments and ten 4-link segments.

2 Cut 22 3-in. pieces of wire. Make the first half of a wrapped loop at one end of each wire.

3 To assemble the necklace, follow steps 4 and 5, above, but connect the upper loops on the spacers with 4-link

segments and the lower loops with 3-link segments. Don't connect the chains to the outer loops on the end spacers.

4 Cut two more 3-in. pieces of wire. Make half a wrapped loop on one end of each wire and thread each clasp half into a loop. Finish the loop. String a crystal reserved in step 1 onto the wire and make the first half of another wrapped loop. Repeat with the other clasp half.

5 Try on the necklace to determine how many links to add between the end spacer and the clasp assembly (or whether to add another spacer for a better fit). Cut 4 chain segments with the required number of links. Embellish with crystals as before.

6 Attach each chain segment to an unfinished loop on the end spacers and finish the loops. Slide the unfinished loop on one clasp assembly into the end links of both segments on one end of the necklace (photo f). Finish the loop. Repeat on the other end of the necklace. •

Irina is the owner of Eclectica, a bead shop in Brookfield, WI.





Contemporary Victorian

String a glittering necklace with crystal-cube spacers

by Pam O'Connor

I've loved Swarovski's crystal cubes since I first saw them last year. Their chiseled shape suggests the importance of a major gemstone but with a magical gleam. Toying with them absent-mindedly one day, I stacked them up like children's blocks. *Ooh la la!* They looked like glamorous multi-strand spacers. After creating six 4-cube spacers, I strung a shimmering, tiered necklace with them.

stepbystep

Fireline is usually stiff enough to use without a needle. But when the bead holes fill up and the going gets tough, thread a needle to sew through the beads.

make the crystal findings

- ❶ Cut an 18-in. (46cm) length of Fireline filament.
- ❷ String a crystal cube to the center of the thread.
- ❸ String 3 seed beads on each end of the thread. Pass the thread ends through a second crystal in opposite directions and tighten so the cubes sit side by side (photo a).
- ❹ Repeat step 3 twice to assemble a 4-crystal ladder.
- ❺ Tie a half-hitch knot (see "Basics," p. 124) between the hole on the last crystal cube and the adjacent seed beads (photo b). Dot a little G-S Hypo cement on the knot, taking care not to smear it

on the crystal. Go through the 3 seed beads and the next cube. Repeat with the other thread and pull tight.

❻ Repeat step 5 twice, working back down the ladder and reinforcing the connection of the crystals.

❼ After you pass both ends through the fourth crystal cube, tie and glue a half-hitch knot between the cube's hole and the seed beads with one thread. Use a needle to sew the thread end back through the seed beads. Since this is the third pass of thread, it will be tight. Clip the thread close to the bead it exits and repeat with the other thread end.

❽ Repeat steps 1-7 five times to complete 6 crystal spacers.

stringing the necklace

1 Measure the base of your neck. Measure your clasp and add 1½ in. (3.1cm). Subtract the enlarged clasp length from the neck measurement. Divide the result by 7. This is the length of beads you will string between the crystal spacers' top holes.

2 Cut 1 yd. (.9m) of Fireline and thread a needle to its center. String a bead to 3 in. (7.5cm) from the thread ends and sew through it again. String a bead tip over the bead (**photo c**). Leave the tip open so you can thread a second strand through it.

3 String the length of seed beads determined in step 1 and sew through the first cube of a spacer. Repeat 5 times, connecting all the spacers. String the same length of seed beads again to end the strand (**photo d**).

4 String a bead tip and cut the needle from the thread. String a seed bead on one of the tail ends. Snug up the beads on the strand and tie the tail ends together in a square knot (see "Basics") over the seed bead in the bead tip. Don't cut the tail ends.

5 Cut another 1 yd. of Fireline, threading a needle to its center. Sew through the

first bead tip on the previous strand, leaving a 3 in. tail to tie with the first strand's tails. Tie a surgeon's knot (see "Basics") with the tails around the seed bead in the bead tip (**photo e**). Glue the knot and allow it to dry. Trim the tails close to the knot before closing the bead tip.

6 Repeat step 3, stringing the same length of beads and going through the same hole in each spacer again (**photo f**). String the same length of beads after the last spacer.

7 Sew through the second bead tip and cut the needle from the thread. Snug up the strands and tie the tail ends from both strands into a surgeon's knot. Glue the knot, allow it to dry, and trim the tails before closing the bead tip.

8 Repeat step 2, adding 7 in. (17.8cm) to the length of Fireline.

9 Add ½ in. (1.2cm) to the length of beads strung between the spacers in the previous strand. String this new length of beads and sew through the second cube in each spacer. String the new length of beads again to end the strand (**photo g**).

10 Repeat steps 4-5, adding 7 in. to the length of Fireline cut for the next strand.

11 Repeat step 9, adding another ½ in.

to the length of beads strung between the spacers on the previous strand and sewing through the same spacer hole.

12 Repeat step 7.

13 Repeat steps 8-12 twice to finish stringing the necklace. There will be two strands between each hole in the spacers, and the length of beads between the spacers grows by ½ in. in each of the last 6 strands.

connecting the clasp

1 Start with the top (or shortest) double strand. Use roundnose pliers to turn and close the bead tips' hooks around the top loops on each side of the 3-strand clasp.

2 Attach the bead tips of the next pair of strands to the center loops on the clasp.

3 Attach the bead tips of the last two strand pairs to the clasp's bottom loops. Make sure that the bead tips for the longest pair of strands connect beneath the ones for the second longest so that the strands hang correctly (**photo h**). •

Pam is Bead@Button's associate editor.

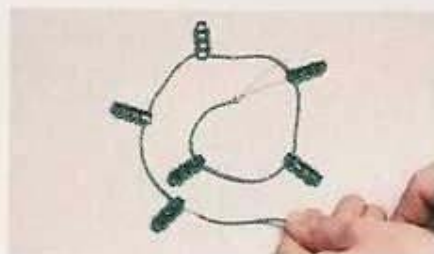
materials

- 24 6mm Swarovski crystal cubes
- Fireline fishing line, 6-lb. test
- 2 Hanks cut Czech seed beads
- 1 3-Strand clasp
- 8 Bead tips
- Beading needles, #10
- G-S Hypo cement

Tools: roundnose pliers



a



d



b



e



c



f



g



h



Easy peyote tube

by Samantha Lynn

I tend to buy beads that catch my fancy with no thought about whether there are enough for a project. In addition, Attention Deficit Disorder makes me barely coordinated enough to thread a needle – and, by the time I have, I tend to forget what I meant to do with it! So I devise projects that work up quickly with large beads, simple stitches, and easy clasps.

stepbystep

Odd-count tubular peyote stitch with large beads is the easiest form of peyote because the rows have no distinct end.

They just continue spiraling (see “Basics,” p. 124). These instructions highlight the spiral with three colors.

peyote stitch tube

- ❶ Thread a needle with doubled bead cord in a comfortable length. Sew through a contrast-color stop bead twice about 9 in. (23cm) from the tail.
- ❷ Pick up 7 beads in the following order: 2 color A, 2 color B, 2 color C, and 1 color A. Slide them to the stop bead. Go through the first bead again to close the circle (photo a). Be careful not to split the thread when going back

Here's a perfect way to learn peyote stitch

through a bead. When starting a tube, it helps to put it on a chopstick to keep the beadwork tight so you can position new beads correctly. Keep the new row near the tip of the chopstick. Maintain tension by keeping the cord taut between two fingers of the hand holding the chopstick.

- ❸ Pick up 1 A bead, skip the next bead on the circle, and go through the third bead (photo b). Pick up a B bead, skip the next bead on the circle, and go through the fifth bead. Pick up a C bead, skip the next bead on the circle, and go through the next bead, which is

materials

16-in. (41cm) necklace

- 3 colors Seed beads, size 6°, 10g each
- Beading needles or sharps, size #8 or 10
- Stringing bead cord, size 1-3, or nylon upholstery thread
- 40 in. (1m) 1mm Satin cord/rattail
- 2 Large-hole beads for stoppers
- 26-gauge Craft wire
- Clear nail polish or G-S Hypo cement
- Optional: pointed chopstick

the last bead on the first round.

4 Pick up 1 A bead and go through the first bead added in round 2 (**photo c**).

5 Continue in this fashion, adding one bead per color in each round to form spirals of color (**photo d**). Discard malformed beads. Don't worry about tension at first. After the third round, give the working thread a gentle tug to snug the beads together. From now on, it will be obvious where each new bead goes, and the tension will take care of itself. When the tube is long enough to hold, discard the chopstick.

6 If you need to add thread, thread a new needle and go through two or three beads two rows back, working toward the old needle. Tie a half hitch around the thread between beads (**photo e** and "Basics," p. 124). Follow the old thread path through a few more beads and tie another half hitch. Repeat two more times, ending with the new needle exiting the same bead as the old needle (**photo f**). Resume work with the new needle. After working a few rows, take the old thread through a few beads and tie a half hitch. Repeat at least twice. End by going through a few beads before cutting off the thread. Dot the knots with glue applied from the tip of the needle.

7 When you reach the desired length for your necklace, untie the stop bead. Gently pick off the first few rounds of beads until you reach stitches with firm tension. Work the beads you've picked off onto the other end of the tube so the necklace is still the desired length.

8 To finish, tie a half hitch between the last bead and its neighbor. Go through all the beads at this end of the tube at least once (**photo g**) and knot to the body thread again. Weave back



along the thread path as in step 6 to end the thread.

9 Repeat step 8 to end the starting tail.

finishing

1 Cut a piece of wire more than twice the length of the tube. Double it and feed the folded end through the tube, being careful not to come through the beadwork. Thread the satin cord through the folded end and pull it back through the tube (**photo h**).

2 Use large-hole beads for decorative stoppers. Pass the cord through the bead and tie an overhand knot (see "Basics") at the end of the cord. Snug the bead up against the knot and repeat

on the other side of the bead. Repeat on the other end of the cord.

variations

Vary color, size, or type of bead for different effects. Start with 5 beads if you use size 5°. For lengthwise stripes, use different colors on the first row; then match the color to the bead below as you work. Changing colors after several rows will make horizontal stripes. size 5° triangle beads align flat-side out. Drop-shaped beads interlock with the bulb-end showing for a nubby texture. •

Contact Samantha at jeremiasd@earthlink.net.

Chains of clay

Link polymer-clay split rings to create jewelry

by Vicki J. Wulwick

I've worked with polymer clay for four years and enjoy its versatility. Recently, I was making some simple, wrapped-wire jewelry with my daughter, and I wondered whether it was possible to make durable split rings with polymer clay. Sure enough, the polymer clay was up to the challenge. I began linking the split rings into chains to create bracelets and necklaces... even belts and napkin rings.

stepbystep

I used the $\frac{1}{8}$ -in. (3mm) round opening on my extruder for most of the jewelry in the photo at left, but I shaped the rings on different things. I used a size 9 knitting needle for the black and gold necklace's links and a $\frac{1}{8}$ -in. (1.3cm) dowel for the white bracelet's links. The plain bangle bracelets were wrapped on a $\frac{1}{8}$ -in. (1cm) dowel. I made the large-link necklace with a quatrefoil opening on my extruder, wrapping around a $\frac{1}{8}$ -in. (1.9cm) dowel. These are only a small fraction of the things I've created with this technique. Please feel free to experiment.

making and connecting split rings

- 1 Condition the clay so it is soft and malleable.
- 2 Roll a cylinder of clay about $\frac{1}{8}$ in. in diameter and 3 in. (7.5cm) long. Put it in the extruder with a $\frac{1}{8}$ -in. round opening and extrude a snake. Avoid distorting the snake as it extrudes (photo a).
- 3 Wrap the snake around the dowel or other cylindrical tool, keeping the wraps snug and even along its length (photo b). You will need 40-50 full rotations to make a bracelet and at least 120-140 for a neckline-length necklace. Make a few extra wraps for attaching dangles.
- 4 Bake the coils on the dowels at 295°F (146°C) for 30 minutes.
- 5 When they have cooled, use an X-acto

knife to slice the wrapped clay at regular 2-wrap intervals (photo c). Make a clasp by cutting one split ring with 3 wraps or use a 2-wrap split ring made on a slightly larger-circumference dowel.

6 To assemble the chain, link the 2-wrap split rings together by wrapping one through the coils of another (photo d). You may need to loosen the coils with your fingernail. Check the chain length against your wrist or neck as you assemble it and adjust accordingly.

7 Although the rings are surprisingly strong, you can secure them with a dot of Crazy Glue at each end of each ring. (I recommend this when making an especially long chain.)

8 Connect the two ends of the necklace or bracelet chain with the 3-wrap or larger 2-wrap split ring.

making and attaching dangles

- 1 Roll a clay sheet (mokume gane, cane slices, or plain for stamping) through the pasta machine. I use the #2 or #3 setting if I am going to stamp the clay first and the #3 setting if I'm only cutting the dangle shapes. You can also use cane slices.
- 2 Before stamping the clay, brush some metallic powder on the stamp to highlight the image.
- 3 Use a cookie or clay cutter to slice shapes. Pierce them close to the top edge with a drinking straw.
- 4 Bake at 295°F for 30 minutes. Allow the clay to cool.
- 5 Insert an end of a single-wrap ring (a jump ring) into a dangle's hole. Apply a dot of Crazy Glue on one end and glue the ends together (photo e).
- 6 When the glue is dry, attach the dangle's ring to a split ring on the necklace or bracelet. •

Vicki can be reached at 857 Summit Ave., River Edge, NJ 07661 or shapwul@aol.com.



a



b



c



d



e

materials

- Premo polymer clay
- Wood dowel, $\frac{1}{8}$ - $\frac{1}{4}$ in. (1-1.9cm), cut to fit into the oven used
- Clay extruder with a variety of hole shapes
- X-acto knife
- Plastic drinking straw
- Rubber stamps (optional)
- Knitting needles (optional)
- Cookie and clay cutters
- Metallic powder (optional)
- Crazy Glue

Tools: Pasta machine, toaster or convection oven

Beaded basket

Learn twining with waxed linen

by Andrea Sapon

I fell in love with twining after taking a class at Siever's Fiber Arts School on Wisconsin's Washington Island. Shortly afterward, I met Kathy Halter, the creator of many twining patterns, and was inspired to design a twining project with beads. Twining is an ancient form of weaving used mostly for basketry, but sometimes for textiles.

This small basket is made with waxed linen, a durable and forgiving material. It's an excellent candidate for lavish bead embellishment. You can wear it or use it for home décor. I think it would make a lovely Christmas tree ornament filled with holiday sweets.



stepbystep

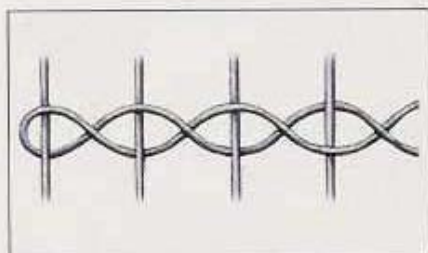
In twining, the two fiber components are the "spokes" and the "weaver." The spokes are the vertical, usually stationary, fibers in the basket, and the weavers are the horizontal fibers that are worked around the spokes, as seen in the **figure**. The technique takes a little practice to master. These tips should help: a) Be consistent as to which side goes on top with each cross of the weaver ends; b) Keep the tension even by gently pulling the weavers while holding the spokes; and c) Use your thumb to push the weavers down to meet the last twined row. Waxed linen can vary in width. If you experience difficulty stringing 11th seed beads on the strands, use 10th or larger beads for embellishment.

basket base

- 1 Cut sixteen 14-in. (35.5cm) spokes of the main-color waxed linen. Cut a 4-in. (10cm) length of the same color and tie the spokes together in the middle.
- 2 Spread the spokes out in a circle, grouping them together in twos to make 16 spokes (**photo a**).
- 3 Cut an 80-in. (2m) length of color A waxed linen and fold it in half. Mark one of the spokes by tying a contrasting thread or securing a piece of tape around it. Slip the weaver over this spoke and its companion in the group of 2 so that they rest in the crook of the weaver's fold (**photo b**). Push the fold of the weaver as close to the center knot as possible.
- 4 Begin twining, crossing the weaver's ends after each pair of 2 spokes and keeping the tension snug. Complete 7 rows of twining to make a flat disc about 1 in. (2.5cm) in diameter (**photo c**).

tassel

- 1 Cut 10 pieces of waxed linen in a selection of the three colors. Vary the lengths from 11 to 17 in. (28-43cm).
- 2 Use a round, pointed object such as an awl or knitting needle to make a hole on each side of the center knot in the disc (**photo d**). Take care not to cut the fibers.
- 3 Even up the ends of the linen pieces and twist them together to make a point at each end. Insert them through the



holes on either side of the knot (**photo e**). Untwist the fibers and pull the ends all the way through so that the center of each piece rests on top of the knot.

- 4 Take one of the shorter strands and wrap it around the rest of the fibers about 1/4 in. (3mm) from the base of the basket. After 5 to 8 wraps, insert the end of this strand back through the hole (**photo f**) and tie it in a secure square knot (see "Basics," p. 124) with the tail ends from the knot tied around the spokes. Twist the fibers together and trim to 1/4 in. (2cm).

shaping the basket

- 1 Separate the spokes. Pick up the weaver again and twine an eighth row over each spoke individually (**photo g**).
- 2 Shape the bag as you twine 5 more rows. Pull the weaver taut so that the



basket starts to build vertically. After the fifth row, twist the ends of this weaver tightly together and trim to 1/4 in.

- 3 String an 11th bead on each spoke (**photo h**). Cut an 11-in. (28cm) length of color B. Twine a row on top of the beads. End this weaver as in step 2.
- 4 Cut a 30-in. (76cm) length of the main color and twine 3 rows. End this weaver as in step 2.
- 5 Cut a 20-in. (51cm) length of color B and twine 1 row. Twine a second row, reversing which side goes on top at each cross to create a chevron effect (**photo i**). End as in step 2.
- 6 String a cylinder bead on each spoke.
- 7 Cut an 11-in. length of color B and twine one row. End as in step 2.
- 8 Cut a 132-in. (3.4m) length of color A and twine 12-15 rows to complete the body of the basket. End as in step 2.



h



i



j



k



l



m



n



o



p



q

decorative rim

1 Take any 2 consecutive spokes and loop them behind the 2 spokes immediately to the right. Repeat around the basket's rim. Insert the last 2 spokes in the loop made by the first 2 spokes (**photo j**).

2 Pick up a set of 2 spokes and insert the ends back through the loop they've made around the next 2 spokes (**photo k**). Pull the ends through to the inside of the basket. Repeat with the remaining spokes.

3 Pick up a spoke and count over three spokes to the left. Insert the spoke between the 3rd and 4th spoke to the left, pulling it through to the basket's exterior (**photo l**). Repeat around the rim so all the spokes are on the basket's exterior.

4 String a beaded fringe on each spoke. My fringe has 2 11° seed beads, 5 cylinder beads, a triangle bead, and an 11° seed bead. Make an overhand knot (see "Basics") after the last bead strung (**photo m**) and trim the spoke after the knot. Be sure you like the look of the fringe before you knot the spoke. It is nearly impossible to get a knot out of waxed linen once it is tightened.

loop for hanging

1 Cut 3 8-in. (20cm) lengths of color B. Braid them together. Fold the braid in half and knot the ends in an overhand knot to create a ½-in. loop.

2 Insert the top of the loop into the bag between the top 2 twined rows (**photo n**).

3 Cut a 4-in. length of color B. Secure the loop to the bag by threading the ends of this piece of waxed linen through the basket around the knotted loop and a spoke or two. Tie it in a square knot on the basket's inside (**photo o**).

4 Unply the fibers on the loop's tail ends (**photo p**) and string a few beads on them, tying knots to secure them.

5 String the loop onto the leather cord and knot the cord ends in an overhand knot to make a necklace.

tassel embellishment

Embellish the tassel by stringing 3 to 4 beads or bead groups at intervals on each fringe. Position each bead or bead group with an overhand knot (**photo q**). •

Contact Andrea at ahsapon@msn.com.

materials

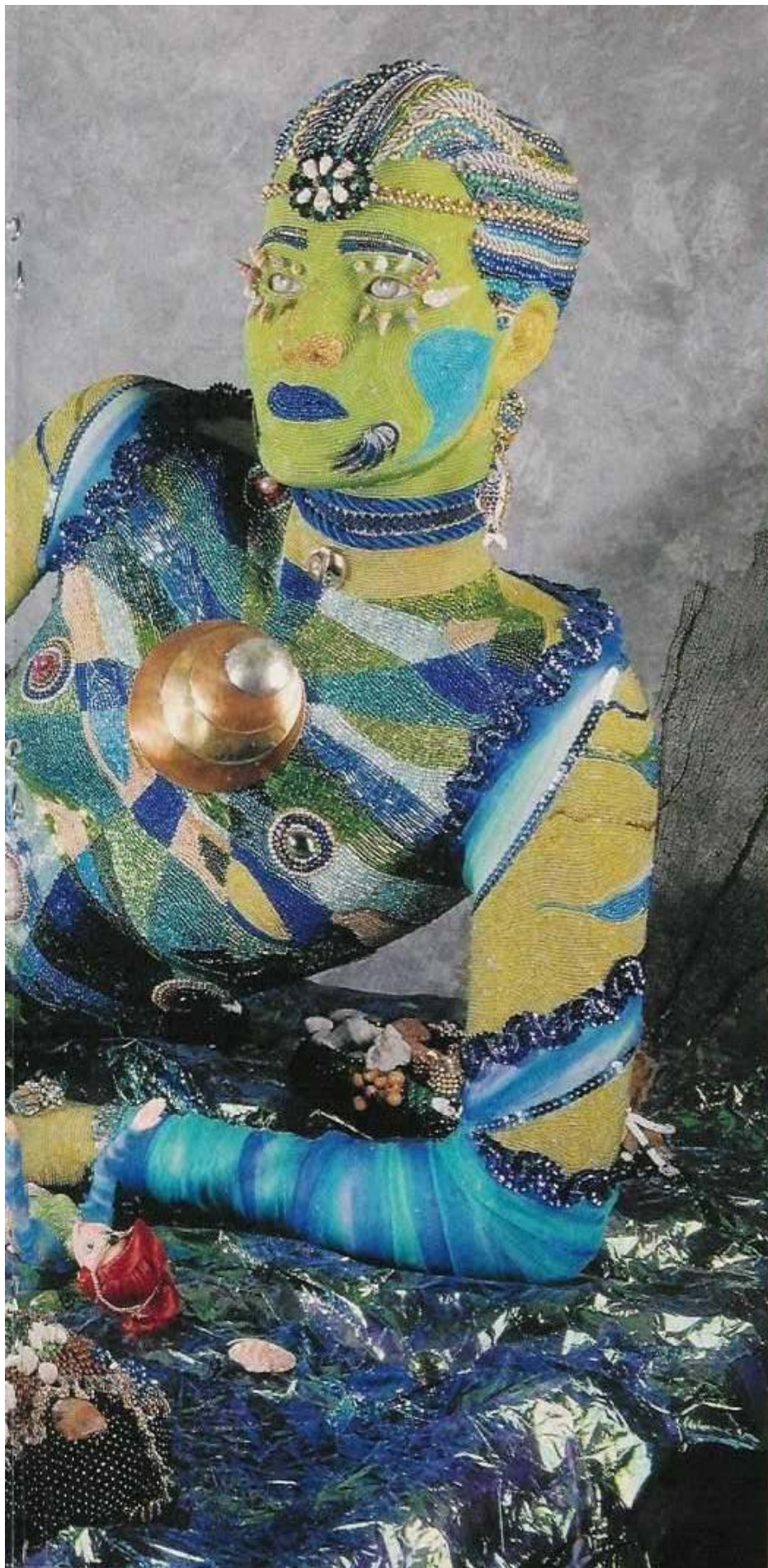
- 10 yd. (9m) 4-ply Waxed linen, main color
- 7½ yd. (6.8m) 4-ply Waxed linen, accent color A
- 3½ yd. (3.2m) 4-ply Waxed linen, accent color B

- 2g 11° Seed beads in each of 2 colors
- 3g Japanese cylinder beads
- 3g 10° Triangle beads
- Assorted accent beads for tassel
- 1 yd. (.9m) Leather or fabric cording

Tools: awl or knitting needle

Beaded incarnations





Celebrating form with color and texture

by **Melissa M. Hubbell**
photography by Bill Zuback

After spending her days representing the Utah Attorney General's Office environmental division, Melissa M. Hubbell comes home to a vintage house she restored herself, where she beads mannequins and other objects that challenge her, she says, with their power. She views her two lives as "left brain, right brain, and never the twain shall meet." Here, she shares some details of the creative life she pursues outside the courtroom.



Full reclining figure of *Amphitrite, the Big Mermaid* (left); detail of *Amphitrite* (above)



Detail of *Chrysalis*

I've always had to do something with my hands – knitting, crewel embroidery, stained glass, restoration work, and so on. I've also always been fascinated by nature, so my house is full of things like wasps' nests, raw wood, roots, pretty stones, and bones.

I began beading sculptural pieces when I wanted to decorate a cow skull (p. 4). First, I painted it then made a loomed piece of beadwork that I glued on along with some semi-precious stones. I liked the result, so I set out to bead an entire small skull – a job that at first seemed impossible, but turned out to be merely time-consuming. As I continued beading skulls, I found that the larger the skull, the more I could use large and small beads, stones, fibers, hardware items, and found objects to create rich texture.

The prospect of creating hair made beading a mannequin especially appealing. I spent six months on my first one, *Contessa*. Beading her body was difficult, and I wound up removing entire sections, including the front and one hand.

A need for whimsy in my work led to my beading the red high heel that became my *Dancing Queen* (p. 79). It sits on a turntable covered with cut

Chrysalis